

Ian Shanahan (1996)

– *In Memoriam Doug White*

To Gary Monger and Jan Crispe;
For Roger Woodward to play:

~~~~~

# *153 Infinities*

for

solo (concert grand) piano

and

*optional* percussion {6 players}

~~~~~

PROGRAMME ANNOTATION

153 Infinities

for solo piano

Ian Shanahan (1996)

If the doors of perception were cleansed, everything would appear to man as it is, infinite.

– William Blake: **The Ancient Tradition.**

God manifested himself to me as the infinite void; but it was not the abyss; it was the vault of heaven ... He was not some foreign God but the God of my fathers. He was loving and kind and he had personality. He said, "You suffer a little now in life; it is little compared with the great joys, the bliss that awaits you. Do you think I in my theodicy would allow you to suffer greatly in proportion to your reward?" He made me aware, then, of the bliss that would come; it was infinite and sweet. He said, "I am the infinite. I will show you. Where I am, infinity is; where infinity is, there I am ..."

– Philip K. Dick: quoted from Lawrence Sutin's biography of "PKD" **Divine Invasions: A Life of Philip K. Dick**, p.269.

153 Infinities is a tapestry of material taken from two of my piano solos, **Arc of Light** and (the still unfinished) **Gate of Remembrance**, transformed through expansion and rarefaction; it was composed as a prayer in memory of Doug White.

Although I never knew Doug personally, his terrible affliction and death moved me very deeply – a virtuous and righteous young man, in the prime of his life, inexplicably cut down. The powerful mysteriousness of this tragedy compelled me to ponder certain imponderables, in a search for any ultimate meaning therein. So, various questions arose in my mind, such as: *What is the nature of Eternity? And how is the One who is Limitless and Transcendent made immanent throughout the fabric of bounded Time/Space?* Of course I have no definitive answers, but, as a provisional utterance, perhaps 'eternity' is *timelessness*: the enfolding of all-time into an always-now, immutable, truly infinite; an ecstatic detachment from Time's unyielding flow. (Through its eschewal of mundane pulse and its obsession with piano-resonance colours and silence, **153 Infinities** attempts to capture at least something of the essence of eternity. Indeed, it was my intention to name this piece "153 Eternities" – until I became aware of that title's unfortunate connotations of New Age fraudulence and idiocy.)

As to the second question, one can perceive in the divine personage of Jesus a *rapprochement* of transcendence (infinite) and immanence *within our universe*. By what mechanism, though, are these two polarities reconciled in and through Him? *That* hypostatic mystery is entirely beyond my understanding, I confess ... Yet, via pure mathematics, I do obtain some comfort from the existence of *transfinite numbers*: cardinalities of diverse infinite sets. For instance, the endless series of all 'rational numbers' (quantities expressible as fractions) is *countable*, in that it can be put into one-to-one correspondence with the set of positive integers {1, 2, 3, 4, ...}. Richly embedded amongst the fractions between 0 and 1 there is, however, an infinitude of 'irrational numbers' which is *uncountable* – an altogether higher order of infinity, bracketed by finite limits!

It turns out that there are infinitely many distinct infinities, or 'transfinitudes'. Why, then, do I stop at 153? Now aside from the fact that it is the 17th triangular number (i.e. $1 + 2 + 3 + \dots + 17$) – a property of 153 observed by St Augustine of Hippo – all I have to say is ... read Chapter 21 of **The Gospel according to John**. (A further riddle: the late Doug White is 'one of the 153'.)

Commissioned by the Sydney Spring International Festival of New Music with funds provided by the Australia Council for the Arts, **153 Infinities** was composed for the prodigiously talented pianist Roger Woodward to play; it harnesses Roger's extraordinary finger-power and control in eliciting a galaxy of pianistic 'touches'. This work is also dedicated to Gary Monger and Jan Crispe – in close friendship. Throughout the tribulations of late 1995, Gary and Jan were always there for me. (They too are 'among the 153'.)

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153 Infinities was premièred by Tamara Anna Cislowska (piano) and the Sprung Percussion Ensemble (Guy du Blêt, Claire Edwardes, Richard Gleeson, Kevin Man, Luke McAvenna, and Timothy Paillas) during the Eighth Sydney Spring International Festival of New Music, Eugene Goossens Hall, ABC Centre, Harris Street, Ultimo, Sydney, on 12 September 1997. Subsequently, this work was nominated for a **1998 Sounds Australian National Award**, for the Best Composition by an Australian Composer performed during 1997.

A recording of **153 Infinities**, played by the same personnel, is now commercially available on the Compact Disc "Solar Dust" (Broad Music Records Jade JAD CD 1080).

The solo grand piano version of **153 Infinities** (i.e. without its array of optional percussion instruments) was premièred by Zubin Kanga (piano) at the Great Hall, the University of Sydney, Sydney, on 2 April 2003.

A recording of the solo grand piano version of **153 Infinities**, played by Zubin Kanga, is now commercially available on the Compact Disc "Morning By An Ocean" (Broad Music Records Jade JAD CD 1100).

PERFORMANCE NOTES

OPTIONAL PERCUSSION {6 PLAYERS}

If the optional percussion parts are to be realized in concert, I request that they *not* be mentioned anywhere in the publicity or in the Programme Annotation to this work – lest the surprise impact of their musical entry be spoiled! Rather, the pianist is to post-announce the six percussionists verbally, or instead credit them elsewhere within the printed programme.

STAGING AND LIGHTING

Ideally, only a small area encompassing the piano and pianist should be spotlighted, with the rest of the performance space – in particular, the percussion instruments and their players (if present) – remaining in total darkness, unseen. At the pianist's cue near the end of the piece (viz. *their hands being lifted and brought together in an attitude of prayer* [p.10]), spotlights suddenly snap on all three of the 'percussion zones' – which must be deployed towards the rear of the performance space, remote from both pianist and audience (as depicted below).

It is also strongly recommended that the pianist makes use of a *page-turner* in concert.

AMPLIFICATION OF THE PIANO

The grand piano ought to be amplified *for the entire work* whenever the percussion is utilized or *whenever the solo piano version is presented in a concert hall*.

THE NOTATION OF TIME

153 Infinities is notated entirely in *time-space notation*, with each numbered 'ictus' corresponding either to *one second, or slightly more or one second exactly* of elapsed time; **beams** define 'connected sounds'. Therefore, musical events should be deployed chronometrically in direct proportion to their relative horizontal placement upon the score-page; yet any sense of metricated rigidity is strongly discouraged! (Complete temporal *asymmetry* ought to be strived for.) An electronic metronome flashing once per second might prove to be an effective tool in this respect.

Grace-note groups all lie 'outside time' – locally independent of the time-space paradigm – and are to be played "as fast as possible", or at the very least quite rapidly. (A tenuto marking is used to suggest a more leisurely pace.) Most grace-note groups occur either as an 'upbeat' or an 'afterbeat' to some other sonority, whose timing will define the placement of any contiguous grace-note groups.

As fast as possible (in conjunction with a grace-note group) constitutes a 'local tempo' which will always be entirely dependent upon certain factors, such as the distance (and direction) your hands must traverse along the keyboard from one sonority to the next, dynamic level, fingering, the weight and responsiveness of the piano's keys, the mandatory attainment of clarity (that each sonority still must be clearly discernible), your pianistic virtuosity, how well you feel, room acoustics, etc. "As fast as possible" is, therefore, 'micro-contextual' and potentially forever variable – a precise directive without a predictable outcome! So, for this mode of performance, do not necessarily strive for evenness of speed: rather, rhythmic fluidity, naturalness and – where applicable – asymmetry should be your goals. (Think of the continuity of a fast-flowing river, with its ceaselessly evolving inner turbulences, eddies, whirlpools, and its more sedate currents.)

Pauses are always notated with a *large rectangular fermata* (≡), over which is given either *the number of seconds' rest* or an instruction – ... ***silence*** – to wait until all piano resonances have decayed into complete silence before moving on.*

* With the latter case, the pianist in practice really needs to gauge the exact moment 'silence' first arrives *from the audience's perspective*, even though they themselves might still be able to hear (very) faint sounds emanating from within the piano.

OTHER NOTATIONS

Diamond-shaped noteheads (>) instruct the pianist to ***depress the corresponding keys silently***: it is recommended that the hands remain in position, poised for the next event. (If it proves to be absolutely necessary, the page-turner may assist with the silent depressing of keys.)

All ***pedalling*** on the piano is well-specified: the pedals (from left to right) are denoted ***U.C., Sost*** and ***Ped***, respectively.

Dynamic indications, from "*p poss.*" (as soft as possible) to "*f poss.*" (as loud as possible), are occasionally affixed with arrows which denote subtle gradations of loudness. Please respect these nuances.

Also, *suggestions* are made in the piano part for ***the disposition of the hands***.

OTHER DETAILS CONCERNING THE PERCUSSION

The percussionists should all ***start playing together as soon as possible*** after spotlights illuminate the three 'percussion zones', thereafter ***coordinating attacks precisely*** at the beginning of each bar (i.e. at 0", 1", 6", 14", and 27").

All percussion instruments are to be permitted to ring on indefinitely (vibraphones: the pedal is kept depressed throughout!), but any residual resonances *must* be damped by 18" after the pianist's final high note – if necessary.

The ***six percussion parts*** in **153 Infinities** – though rather brief – are all *very difficult* to perform with fidelity (at the notated speed), and do require a great deal of practice. If their challenging nature proves to be overwhelming for the six percussionists (through a shortage of rehearsal time, technical limitations, or whatever other exigencies), then an obvious, pragmatic – although by no means entirely desirable – solution is simply to change the scale of the time-space notation so that each numbered 'ictus' corresponds to ***somewhat more than one second*** of elapsed time.

It is also *essential* that three quite distinct 'percussion zones' be retained towards the rear of the performance space: each of these 'zones' is intended to symbolize one of the three persons of the Holy Trinity.†

Further information in regard to ***staging and lighting***, the ***initial entry of the percussion instruments***, and all aspects of ***notation***, is supplied above.

† As an interesting aside, there is a small but growing repertoire of significant twentieth-century compositions in which a 'single Divinity' is represented by more than one musician or instrument – thereby avoiding an obvious anthropomorphism: in Igor Stravinsky's ***Babel*** (1944), the words of God are articulated by a male choir; for ***The Flood*** (1961–1962), Stravinsky gave the rôle of God to a duo of bass voices accompanied by an insistently-beaten bass drum (hence the composer omits bass voices from his chorus); Benjamin Britten's second Canticle, ***Abraham and Isaac*** (1952), conflates the voices of Abraham (tenor) and Isaac (alto) to embody the voice of God. My own method of sidestepping both the anthropomorphic trap and any danger of idolatry in **153 Infinities** has been to illustrate the Holy Trinity through a multitude of 'abstract' percussion instruments: therefore, it is *not* the percussionists who symbolize God the Father,

Jesus Christ, or The Holy Spirit, but rather the three zones of percussion instruments themselves! Nor of course does my Holy Trinity speak in any human tongue; instead, 'Divine utterance' is simulated through recurrent yet enigmatic pitch-sequences and complex – often mathematically generated – durational and timbral patterns ... a kind of dazzling non-verbal 'glossolalia'.

Detailed descriptions and abbreviations of all of the percussion instruments are now provided, below:

THE PERCUSSION INSTRUMENTS: *Descriptions and Abbreviations*

Within their respective parts, all percussion instruments are notated in sequential order according to their physical distribution; they are listed below in the same fashion. In any references to pitch herein, "Middle C" shall be designated as C \sharp 3, the C \flat one octave higher as C \sharp 4, etc. (i.e. assuming that A \flat 3 = 440 Hz, then C \flat 3 \approx 261.6255653 Hz).

PERCUSSION ZONE 1 {"GOD THE FATHER"}

PERCUSSIONIST 1

1. Large Brake Drum: BrDr

A large resonant brake drum (from a truck or whatever), laid horizontally so that its flat surface can be struck.

2. 3 Large Japanese Temple Bells (Rin): Rin

Three large Japanese 'cup bells', resting upon their traditional cushions, which radiate extremely beautiful, mellow, resonant, microtonal bell-sounds – all exhibiting very long decay-times, no rin being higher pitched than about G \sharp 3.

3. Vibraphone: Vib

Range: F \sharp 2 — F \sharp 5. A high-quality instrument (with wide bars in the low register) is required; the vibraphone must also be equipped with an electric motor and potentiometer that will yield a medium rate of vibrato.

Mallets



Four yarn-wound vibraphone mallets of medium hardness.

PERCUSSIONIST 2

1. 'Triangle Windchime': \triangle WC *

Three small triangles of different size/pitch grouped together (as a windchime) in such a way that each triangle bangs against the others without losing much of its natural resonance.

2. Brass Tube Windchime(s): BrTW *

About twenty or so medium to small thick brass tubes (outer diameter ca.6-10 mm, maximum length ca.330 mm), sounding within the range F \sharp 4 — C \sharp 7: brilliant, starry,

cutting, high-pitched; ca.10-15" decay.

3. Kenyan Bell Tree(s): KBT

About twenty or so bronze conical and cylindrical bells (with clappers), suspended in a flat diamond-shaped frame, microtonally pitched within the range C \sharp 5 — C \sharp 7: the bell tree's timbre should be a high-pitched, delicate, fairly dry jingle, rather cutting; ca.5" decay. Jolt, displace or shake the framework to activate the bells, in accord with the notated waveform contours.

4. 5 Almglocken: Alm

Five very large to medium 'herd bells', all pitched within the range C \sharp 2 — C \sharp 4 and possessing a mellow, lush, resonant timbre. The largest two or three almglocken should sound almost gong-like; their pitches must lie below C \sharp 3. Do not muffle or mute any of the almglocken!

5. Large Sizzle Cymbal: Sizz

A large, very resonant, thin sizzle cymbal, possessing a high 'sizzle' and a long decay.

6. Large Chinese Cymbal: ChCym

A (very) large, resonant chinese cymbal.

Mallets



Two yarn-wound vibraphone mallets of medium hardness.

PERCUSSION ZONE 2 {"JESUS CHRIST, THE SON OF GOD"}

PERCUSSIONIST 3

1. Crotales: Crot

Written range: C \sharp 3 — C \sharp 5, sounding two octaves higher than notated. The twenty-five crotali should be rack-mounted, in the manner of a keyboard.

2. Vibraphone: Vib

Range: F \sharp 2 — F \sharp 5. A high-quality instrument (with wide bars in the low register) is required; the vibraphone must also be equipped with an electric motor and potentiometer that will yield a fast rate of vibrato.

Mallets



Four very hard plastic glockenspiel mallets.

PERCUSSIONIST 4

1. 'Triangle Windchime': \triangle WC *

Three medium triangles of different size/pitch grouped together (as a windchime) in such a way that each triangle bangs against the others without losing much of its natural resonance.

2. Large Autocoil: Coil

A large helical spring, from the front-end suspension of a car, hung up high by a leather bootlace. An arrow to the left of a notehead indicates a sweeping rasp-like 'arpeggiando' attack (either upwards or downwards) that dramatically runs along the whole length of the helix, striking most (or all) loops in rapid succession; otherwise, for the coil's normal mode of performance, tap just a single loop.

3. Sleighbells: Sleigh

A lush-sounding ribbon/loop-type sleighbell consisting of many individual pellet-bell elements, suspended high and struck (not shaken). A ghungrū (Indian bell strap) may be substituted, if necessary.

4. Chinese Bell Tree: CBT

A nested set of microtonal bells, strung together on a rod in order of size. Upward and downward glissandi – as well as their relative speeds and approximate starting positions – are notated graphically, as usual.

5. Brass Tube Windchime(s): BrTW *

About ten or so large brass tubes (outer diameter ca.18-25 mm, maximum length ca.610 mm), sounding approximately within the range E \sharp 3 — A \sharp 4: brilliant, cutting, rather like small tubular bells; ca.15-20" decay.

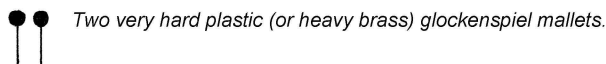
6. 2 Strings of Bronze Jingle Bells: BJB *

Each string should hold six or so small microtonally pitched bronze/brass bells (with clappers), suspended high: the bells' timbre should be high-pitched, lush and resonant. Agitate the strings to activate the bells.

7. Brass Bell Windchime: BBW

Three tiny brass/bronze bells (without clappers) spanning the range G \sharp 6 — C \sharp 8, suspended in a horizontal line with the lowest-pitched bell in the middle, touching the other two. The timbre should be very cutting: ca.5" decay. Jolt, displace or shake the bells' suspending rod to trigger a sequence of echoed attacks.

Mallets



Two very hard plastic (or heavy brass) glockenspiel mallets.

PERCUSSION ZONE 3 {"THE HOLY SPIRIT"}

PERCUSSIONIST 5

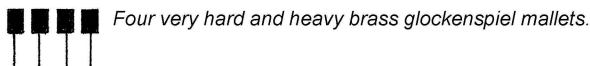
1. Glockenspiel: Glock

Written range: G \sharp 2 — C \sharp 5, sounding two octaves higher than notated.

2. Giant Orchestral Bass Drum: BD

A very large and broad orchestral bass drum (e.g. Ludwig brand): its timbre should have at least the depth of rolling thunder, infinitely low-pitched.

Mallets



Four very hard and heavy brass glockenspiel mallets.

~ v ~



A large, (very) soft woollen bass drum beater.

PERCUSSIONIST 6

1. Medium Brake Drum: BrDr

A resonant medium-sized brake drum (from a car), laid horizontally so that its flat surface can be struck.

2. Autocoil: Coil

A medium to large helical spring, from the front-end suspension of a car, hung up high by a leather bootlace. An arrow to the left of a notehead indicates a sweeping rasp-like 'arpeggiando' attack (either upwards or downwards) that dramatically runs along the whole length of the helix, striking most (or all) loops in rapid succession; otherwise, for the coil's normal mode of performance, tap just a single loop.

3. 'Triangle Windchime': Δ WC *

Three large triangles of different size/pitch grouped together (as a windchime) in such a way that each triangle bangs against the others without losing much of its natural resonance.

4. Giant Tam-Tam: T-T

A very large, resonant tam-tam – very deep, profound and mysterious!

5. 2 Large Javanese Gamelan Gongs: Gongs

Two 'nipple' gongs (large and very large) with very broad rims – extremely deep, profound and mysterious!

Mallets



Two very hard and heavy brass glockenspiel mallets.



A large, soft gong/tam-tam beater.



A large, dense, extremely bouncy, 'sticky' rubbery-plastic "superball" mallet.

* Windchimes [Percussionists 2, 4 & 6]

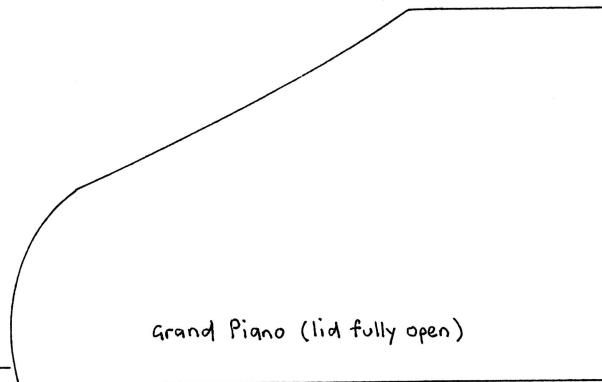
Agitate the elements of these windchimes directly, with hand(s) or mallet(s), roughly in accord with the notated waveform contours. All windchime attacks and excitations should be varied as much as possible, subject to the indicated dynamic level.

The **physical disposition** of every instrument used in **153 Infinities** is diagrammed below:

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~ vi ~

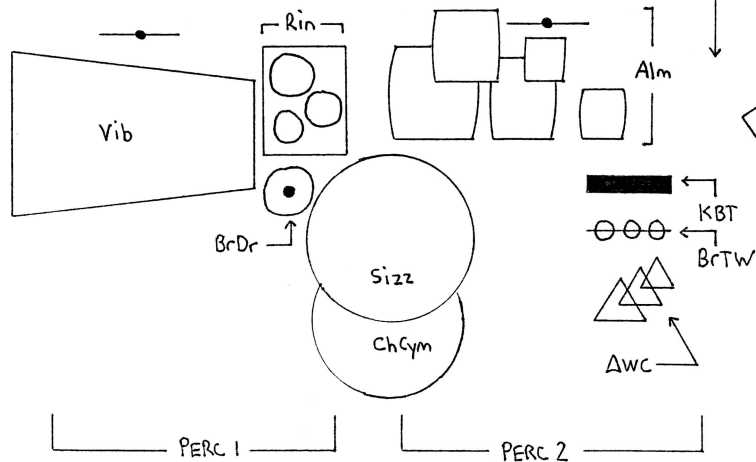
↑
AUDIENCE



Maximum space possible!

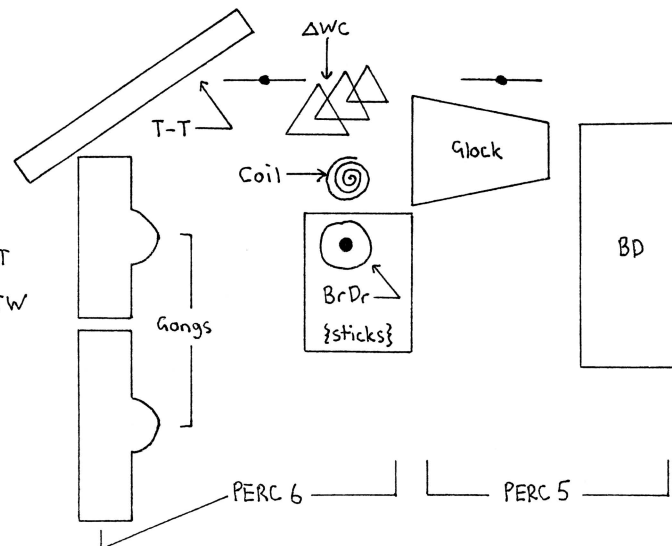
Percussion Zone 1

"God the Father"



Percussion Zone 3

"The Holy Spirit"



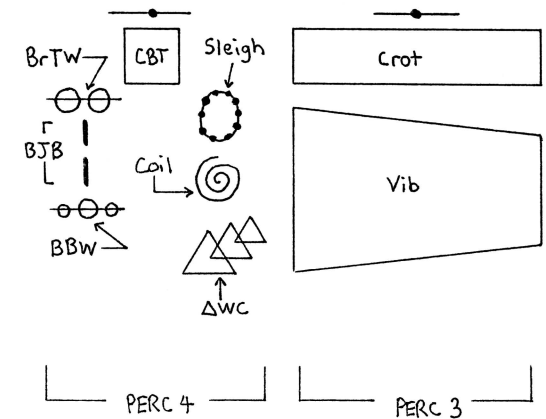
153 Infinities

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25 April 1996.

- In Memoriam Doug White.
- To Gary Monger and Jan Crispe;
For Roger Woodward to play.

Percussion Zone 2

"Jesus Christ, the Son of God"



$X_0 \dots$

Music of the Spheres: hieratic; glistening like a RAINBOW.

[illegible]

Handwritten musical score for three staves. The score includes performance instructions and time-counts.

Staff 1 (Top):

- Measures 23-26: *starry.* (mf), *stop time-count.* (mp), *...silence* (12" rest), *begin time-count.* (8-measure rest), *stop time-count.* (1-measure rest), *resume time-count.* (2-measure rest), *mf*, *mf*.
- Measures 27-30: *Be poised for...* (8-measure rest), *aggressive.* (1-measure rest), *f* (mf), *f* (mf), *brilliant: as fast and violent as possible.* (mf), *p*.

Staff 2 (Middle):

- Measures 23-26: *mf*, *mp*, *mf*, *mf*.
- Measures 27-30: *f* (mf), *f* (mf), *f* (mf), *f* (mf).

Staff 3 (Bottom):

- Measures 23-26: *mf*, *mp*, *mf*, *mf*.
- Measures 27-30: *f* (mf), *f* (mf), *f* (mf), *f* (mf).

Performance Instructions:

- starry.*
- stop time-count.*
- ...silence* (12" rest)
- begin time-count.*
- stop time-count.*
- resume time-count.*
- Be poised for...*
- aggressive.*
- brilliant: as fast and violent as possible.*

Time-Counts:

- 8-measure rest
- 1-measure rest
- 2-measure rest

Dynamic Markings:

- mf* (mezzo-forte)
- mp* (mezzo-piano)
- f* (forte)
- p* (piano)

Other Markings:

- Ped* (Pedal)
- Sost* (Sostenuto)

Handwritten musical score for measures 13-17 of "The Great Gate of Kiev" by Scriabin. The score is for three staves (treble, bass, and a lower bass staff). Measure 13 has a treble staff with a sharp key signature and a bass staff with a flat key signature, both marked "ppp". Measure 14 has a treble staff with a sharp key signature and a bass staff with a flat key signature, both marked "ppp". Measure 15 has a treble staff with a sharp key signature and a bass staff with a flat key signature, both marked "ppp". Measure 16 has a treble staff with a sharp key signature and a bass staff with a flat key signature, both marked "ppp". Measure 17 has a treble staff with a sharp key signature and a bass staff with a flat key signature, both marked "ppp". The score includes various musical notations such as accidentals, dynamics, and performance instructions. A handwritten note at the bottom right reads: "As fast as possible! a remote (and receding) tintinnabulation of chord-tones, somewhat obscure yet lyrical, like sanctus-bells."

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

pp: ppp↓: p poss. ppp↑: ppp> pppp↓ ffff

Ped →

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

p: pp↓ pppp p p pppp p↑: pp pppp ffff p↑: pp pppp ffff

Ped →

45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

fff mp: p↓ pppp mp mp ff

Ped →

□ As fast as possible!: a remote (and receding) tintinnabulation of chord-tones, somewhat obscure yet lyrical, like sanctus-bells.

101 102 103 104 stop time-count. ... silence 10''

brilliant: as fast and violent as possible. begin time-count. 0 1 2 3 4 resume time-count.

stop time-count. brilliant: as fast and violent as possible.

subdued.

ppp: p poss. a hesitant rebounding of chord-tones.

Be poised for...

cluster of 'naturals' only.

f poss.

mf

mpf

f poss.

an 'afterbeat': ease into this grace-note group.

Ped

U.C.

Sost

Ped

14 15 16 17 18

f poss. really hit it hard!

'tolling bells' (in arithmetic series)

mpf

mp

Ped

Sost

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

"a bell ringing in an empty sky"

ppf

f

Ped

Sost

32 33 34 35 36 37 38 39 40 41 42 43 44 ← stop time-count.

8- [b b b] () 8 [b b] () ... silence []

mf ↑ p poss. an echo, nearly inaudible.

ppp ↓ p poss. sfz

b b p almost inaudible. p poss.

Ped Sost

begin time-count. stop time-count. resume time-count.

6" []

cataclysmic!

Be poised for...

chromatic cluster.

f poss. f poss. f poss.

lift Ped gradually.

sustain the chord manually; release the keys decisively.

release C⁴ release B^b

Ped Sost

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

8- [b b #] () like Tubular Bells.

ppp ↑ f

ppp f ↓

ppp mf mf f

release A⁴

Ped Sost

26 27 28 29 30 31 32 33 34 35 Stop time-count.

sustain B^b manually. ... silence

12" Be poised for... f poss. f poss.

Ped Sost

1 2 3 4 5 6 7 8 9 10 11 brilliant: as fast and violent as possible. stop time-count. 12 resume time-count. 13 14

subtle and dark: as if emerging out of the previous resonances. p poss. ppp

f poss. f poss. f poss. f poss.

Ped Sost

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

serene. ppp p nearly inaudible. p poss. sffz p[†] delicate. mp pp

f mf mf p p[†]

Ped

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

ppp 8-
ppp
ppp

mysterious, austere, ecstatic...

ppp
pp
p
mp

Ped

8-
p
p
mp
mf

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

infinite
immensity!

8-
f
pp
mf
ff
mp
mp: pl
sfz

Ped

f
pp
ppp
ff
mp
mf
fff

40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

8-
p
p
ppl: ppp
fff
fff
mf
mf
mf
mp
p
ppl

echo.

Ped

8-
fff
fff
mf
mf
mf
mp
p
ppl

As fast as possible!: a remote (and receding) tintinnabulation of chord-tones,
somewhat obscure yet lyrical, like sanctus-bells.

fff
fff
mf
mf
mf
mp
p
ppl

9

[illegible]

As fast as possible: *amphalic*...
As loud as possible: infinitely ecstatic, exuberant, fluid, brilliant, cataclysmic...

Do not move!

Now lift your hands, bringing them together in an attitude of prayer.†

35"★

7"

★ Retain this 35" pause, even if the percussion is absent!

Be poised for...

{Percussion solo}

† This gesture will also serve to cue the percussionists and lighting crew, if present.

□ As fast as possible!: a remote (and receding) tintinnabulation of chord-tones, somewhat obscure yet lyrical, like *sanctus*-bells.

Ped

10

A glittering ecstasy: unceasingly brilliant, like 'divine speech' (in an answer to prayer); infinitely radiant, luminous and bubbling; an avalanche of light!

Handwritten musical score for Percussion 1 and 2, and Vibraphone. The score is divided into two systems, each with 9 measures. Percussion 1 includes BrDr, Rin, and Vib. Percussion 2 includes ΔWC, BrTW, KBT, Alm, Sizz, and ChGym. The Vibraphone part is marked "motor: medium vibrato." and "extremely aggressive glissandi, traversing all bars as rapidly as possible." The score includes various dynamics (f, ff, mf, dim, cresc, sffz) and articulations (accents, glissandi, glissandi). The score is written on a grand staff with a key signature of one flat (Bb) and a time signature of 4/4. The first system is marked "begin time-count = 1 second exactly." and the second system is marked "absolutely violent!".

PERC 1

BrDr
Rin

Vib

Ped

ΔWC
BrTW
KBT

Alm

Sizz
ChCym

PERC 2

NB: all percussionists must coordinate attacks at the beginning of each bar (e.g. 14, 17, 27)

NB: all percussionists must coordinate attacks at the beginning of each bar (8", 1", 6", 14", 27"); allow all instruments to ring on indefinitely, but damp all resonances by 18" after the pianist's final high note.

PERCUSSION ZONE 1

"God the Father"

①

PERC 1

Br Dr
Rin

Vib

Ped

PERC 2

ΔWC
BrTW
KBT

Alm

Sizz
ChGym

18 19 20 21 22 23 24 25 26 27

mf mf

f dim... mf mf dim... mp dim... p...

f f↓ mf mf mp p↑... mp

mf p↑ p mp↓ mp

PERC 1

Br Dr
Rin

Vib

Ped

PERC 2

ΔWC
BrTW
KBT

Alm

Sizz
ChGym

27 28 29 30 31 32 33 34 35

mp↑ mp↓ dim... p↓ p Rin: cosmic. p p↑ p

ppp↑ let resonate...

pp↓ glossolal. ppp↓ glossolal. with Perc 4

mp... mp↓... p... immediately 'half damp' ChGym, allowing some resonance... p mf 'behind' Perc 5 [Bass Drum] let resonate...

PERCUSSION ZONE 1

"God the Father"

(2)

A glittering ecstasy: unceasingly brilliant, like 'divine speech' (in answer to prayer); infinitely radiant, luminous and bubbling; an avalanche of light!

begin time-count.

= 1 second exactly.

PERC 3

Crot

extremely aggressive glissandi, traversing all bars as rapidly as possible.

Vib

motor: fast vibrato.

Ped

ΔWC

Coil

Sleigh

CBT

BrTW

BJB

BBW

PERC 4

1 second exactly.

1 2 3 4 5 6 7 8 9

15

sfz

dim...

f

cresc...

ff

sfz...

dim...

mf

ff

sfz...

dim...

mf

absolutely violent!

f poss!

sfz

sfz

sfz

sfz

f

PERC 3
Crot

Vib

Ped

ΔWC
Coil
Sleigh

CBT

BrTW
BJB
BBW

PERC 4

NB: all percussionists must coordinate attacks at the beginning of each bar (0", 1", 6", 14", 27");

NB: all percussionists must coordinate attacks at the beginning of each bar (0", 1", 6", 14", 27"); allow all instruments to ring on indefinitely, but damp all resonances by 18" after the pianist's final high note.

PERCUSSION ZONE 2

"Jesus Christ, the Son of God"

①

A glittering ecstasy: unceasingly brilliant, like 'divine speech' (in answer to prayer); infinitely radiant, luminous and bubbling; an avalanche of light!

begin time-count. = 1 second exactly.

PERC 5 Glock

extremely aggressive glissandi, traversing all bars as rapidly as possible.

BrDr Coil ΔWC

T-T Gongs

PERC 6

absolutely violent! f poss! sfz dim... sfz dim... f f sfz sfz sfz

off-centre f poss! stinging attacks.

PERC 5 Glock

BrDr Coil ΔWC

T-T Gongs

PERC 6

mf dim... mf cresc... sfz sfz sfz mf sfz sfz f sfz

take ; to BD...

PERC 5 Glock

BrDr Coil ΔWC

T-T Gongs

PERC 6

centre mf dim... edge mp cresc... mp mf... mf

BD: • = 160 b.p.m. for ten attacks, clearly articulated - a resonant 'heartbeat'.

PERC 5 BD

BrDr Coil ΔWC

T-T Gongs

PERC 6

mf mp mp dim... cresc... mf: sfz

rub the surface continuously... f poss! groan-like, glossolalial. let resonate...

NB: all percussionists must coordinate attacks at the beginning of each bar (0", 1", 6", 14", 27"):

NB: all percussionists must coordinate attacks at the beginning of each bar (0", 1", 6", 14", 27");
allow all instruments to ring on indefinitely, but damp all resonances by 18" after the pianist's final high note.

PERCUSSION ZONE 3

"The Holy Spirit"